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December 10, 1992

A CHRISTMAS CAROL
December 16, 1992

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State
T·H·E·A·T·R·E
New Brunswick
Fifth Anniversary
Season

Thursday, December 10, 1992 - 8:00 p.m.

Handel & Haydn Society

Christopher Hogwood, Artistic Director and Conductor

MESSIAH, A SACRED ORATORIO

(Dublin version, 1742)

Music by Georg Frideric Handel

Sharon Baker, *soprano*
Judith Malafronte, *mezzo-soprano*
Derek Lee Ragin, *countertenor I*
Johnson Flucker, *countertenor II*
Douglas Johnson, *tenor*
David Thomas, *bass I*
David Murray, *bass II*

Part the First

Intermission

Part the Second

Pause

Part the Third

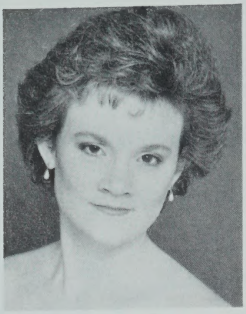
The audience is politely requested not to stand during the "Hallelujah" chorus.

This performance has been underwritten by Beneficial Management Corporation™

The Handel & Haydn Society's 1992 MESSIAH tour is sponsored by Tucker Anthony.

Funding for this performance has been made possible in part by the New Jersey State Council on the Arts/Department of State.

About the Artists

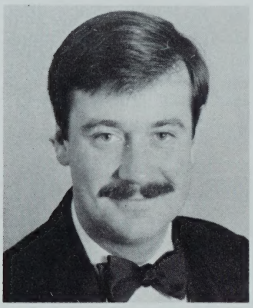


Sharon Baker is widely acclaimed as a singer of Baroque and contemporary music. Recent solo engagements include Handel's *Messiah* and Bach's B-minor Mass with the Handel & Haydn Society at Lincoln Center, music of Mozart with Boston's Banchetto Musicale, and Handel oratorios with the Dallas Bach Society. The soprano also appeared at the Tanglewood and Aspen music festivals, sang Mahler's Third Symphony with the Boston Philharmonic, and premiered the Philip Glass opera, *The Fall of the House of Usher*. Ms. Baker, who is currently working on the new Robert Aldridge opera, *Elmer Gantry*, has recorded music of Handel and Haydn on the Arabesque label, and is featured on a release of Mozart's sacred music on the Harmonia Mundi USA label.

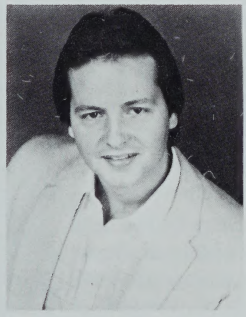
Judith Malafronte sang both Dido and the Sorceress in Mark Morris Dance Company's *Dido and Aeneas* at the Brooklyn Academy of Music, Minerva in Monteverdi's *Il ritorno d'Ulisse* at the Opera de Montpellier and at the Tokyo Festival, Andromcino in Handel's *Tamerlano* with the Handel Festival Orchestra in Washington, D.C., and the title role in Handel's *Ariodante* at the Spoleto Festival and in New York City. The mezzo-soprano has performed leading roles at Opéra de Lyons and Opéra de Wallonie, appeared with orchestras including the St. Louis and Baltimore symphonies, and collaborated several times with the Dave Brubeck Quartet. An active performer in the field of early music, Ms. Malafronte has appeared as soloist with Musica Sacra, Banchetto Musicale, the Concert Royal, the Smithsonian Chamber Players, and the Waverly Consort, among others. In addition to numerous broadcasts for BBC Radio, she has recorded for CBS, EMI, Harmonia Mundi USA, Koch Classica, Musical Heritage, and RCA/BMG. The singer holds degrees from Vassar College and Stanford University, and also studied at the Eastman School of Music, in Paris with Nadia Boulanger, and in Milan with Giulietta Simionato as a Fulbright Scholar.

Derek Lee Ragin was raised in Newark, New Jersey, and began formal vocal training at the Newark Boys Chorus School. He later attended the Oberlin College Conservatory of Music and the University of Maryland. Highlights of his extensive performing career include the role of Narciso in Handel's *Agrippina* at the Teatro la Fenice in Venice; the title role in the same composer's *Tamerlano* in Lyons, France and Göttingen, Germany; Oberon in Britten's *A Midsummer Night's Dream* with the Opera Theatre of St. Louis; his Metropolitan Opera debut in *Giulio Cesare*; *Messiah* with Musica Sacra at Carnegie Hall; and the title role in Gluck's *Orfeo ed Euridice* at the Salzburg Festival and in London. The countertenor has appeared in concert and recital in New York, Washington, D.C., and throughout Europe, performing with such orchestras as the Atlanta, Baltimore, Pittsburgh, and San Francisco symphonies. This season includes tours of Europe with the Amsterdam Bach Soloists and the Hexagonale Baroque Festival, Monteverdi's *L'incoronazione di Poppea* in Budapest, and appearances at the

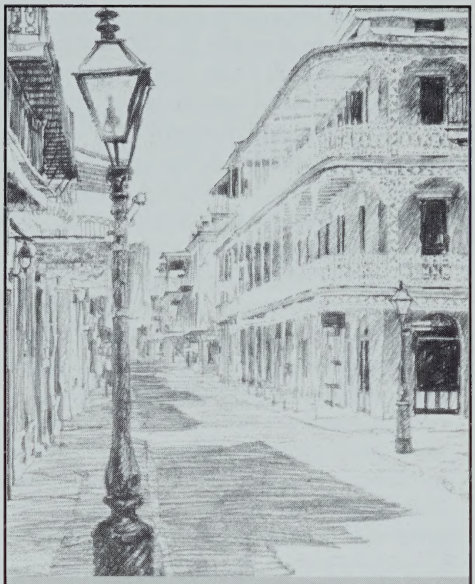
Karlsruhe Festival and in Canada and the U.S. A prolific recording artist, Mr. Ragin can be heard on the Philips, Erato, Harmonia Mundi, Capriccio, Channel Classics, and Etcetera labels.



Johnson Flucker sang as a boy soprano and began his career as a countertenor in the choirs of York Minster and St. Paul's Cathedral, London. Since settling in New York, he has appeared with many freelance ensembles, as well as with Musica Sacra, Grande Bande, Chanticleer, the St. Thomas Choir, the New York Consort of Viols, Clarion Concerts, and the Ensemble for Early Music. Tours have taken him to Turkey, Italy, South Africa, Poland, Finland, Ireland, and Scotland. Mr. Flucker has appeared in staged oratorios and operas, portraying the villains in *Daniel and the Lions* and *Herod and the Slaughter of the Innocents* and Oberon in Britten's *A Midsummer Night's Dream*. He concertizes extensively with the male vocal ensemble, Talisman, and is Master of the Choristers of the Cathedral of St. John the Divine. His voice can be heard in the film soundtracks of *Working Girl* and *Beauty and the Beast*, as well as the upcoming Disney feature, *Aladdin*.



Douglas Johnson, a native of Portland, Oregon, has been widely acclaimed in Europe since his 1984 debut in Aachen, where his roles included Don Ottavio in *Don Giovanni*, the title role in Handel's *Xerxes*, and Belmonte in *The Ab-*



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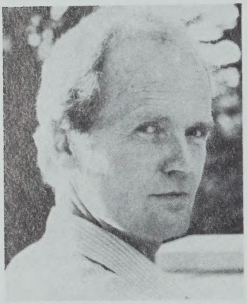
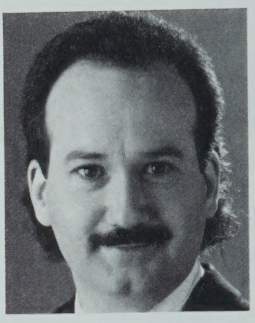
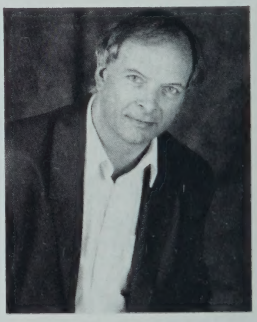
duction from the Seraglio. He later performed such roles as Tamino in *Die Zauberflöte* with the Vienna State Opera, Lenski in *Eugene Onegin* and Ernesto in *Don Pasquale* in Hannover, and Ferrando in *Così fan tutte* and Lysander in *A Midsummer Night's Dream* with the Frankfurt Opera. The tenor has also been heard in *Moses un Aron* at the Salzburg Festival and in *Pulcinella* with the Berlin Philharmonic. A graduate of the University of Southern California, Mr. Johnson made his professional debut as Almaviva in *Il barbiere di Siviglia* with the Long Beach Opera. In this country, he has appeared in Portland in *Don Pasquale,* at Tanglewood with the Boston Symphony in *Idomeneo,* and in San Diego in *Die Fledermaus.* This season he makes his Seattle Opera debut as Almaviva. Mr. Johnson's recordings include Mozart's *La finta semplice* and *L'oca del Cairo* for Philips, the title role of Gazzaniga's *Don Giovanni* for Sony, and Haydn's *Cantata Applausus* for Erato.



David Thomas began singing as a boy chorister at St. Paul's Cathedral in London and as a teenager won a choral scholarship to King's College, Cambridge. A specialist in Baroque and Classical music, the bass has appeared all over the world with major orchestras, ensembles and conductors, including performances of *Messiah* at Lincoln Center with the Academy of Ancient Music and at the Hollywood Bowl with the Los Angeles Philharmonic; Haydn's *Creation* at Boston Symphony Hall with Christopher Hogwood and at the Barbican in London with Simon Rattle; Handel's *Susanna* in San Francisco; the Bach *Passions* and B-minor Mass at the International Bach Festival in Japan; Schubert's *Winterreise* at both Duke and Tokyo universities; and Handel's *Orlando* at the London Promenade Concerts with Maestro Hogwood. Mr. Thomas' many recordings include a televised performance of Beethoven's *Choral Symphony* conducted by Roger Norrington, two recording's of Handel's *Messiah,* the composer's *Theodora, Semele, Israel in Egypt, Orlando,* and *Esther,* Mozart's Requiem and C-minor Mass, Bach's *St. John Passion* and B-minor Mass, Stravinsky's *Pulcinella,* and a solo disc entitled *Handel: Arias for Montagnana.*



David Murray received his Bachelor of Music and Master of Music degrees from the New England Conservatory of Music in Boston, and was a winner of the 1990 Liederkranz Foundation competition in New York. He has performed with opera companies and orchestras throughout the United States, including Boston Lyric Opera, Lake George Opera Festival, Central City Opera, Eugene Opera, Glimmerglass Opera, Longwood Opera, the Concord Chorale, the Nashua Symphony Orchestra, and the Denver Symphony Orchestra. The baritone recently made his European operatic debut, performing the roles of Figaro in Rossini's *Il barbiere di Siviglia* and Marcello in Puccini's *La bohème* on tour throughout France and Spain.



Christopher Hogwood, Artistic Director of the Handel & Haydn Society in Boston, is Founder of the Academy of Ancient Music and Principal Guest Conductor of the St. Paul Chamber Orchestra, where he served as Music Director from 1998 until this season. During the

1992-93 season, he tours Japan, Europe, and America with the AAM, and appears as guest conductor with many European and Scandinavian orchestras, including the Berlin Philharmonic. In this country Maestro Hogwood has led the major orchestras of Cleveland, Chicago, Boston, Washington, New York, and Los Angeles. In Australia he has conducted both the Australian Opera (where he returns in 1994 for Mozart's *Idomeneo*), and the Australian Chamber Orchestra, where he serves as Artistic Advisor. Maestro Hogwood is a highly successful recording artist for Decca, for whom he is currently conducting a series of Mozart operas and the complete symphonies of Haydn with the AAM. In addition to his busy conducting career, Christopher Hogwood has earned a distinguished reputation as a harpsichordist and as an esteemed scholar and performer devoted to authenticity in the presentation of Baroque and Classical music. He has published an enormously successful biography of Handel, and is a popular broadcaster on a wide range of musical topics. A fellow of Jesus College, Cambridge, Mr. Hogwood was created a Commander of the British Empire in 1989.

Coming Soon to the State Theatre

December	10	Thu.	8:00	*Messiah* — Handel & Haydn Society
	16	Wed.	8:00	*A Christmas Carol* — Nebraska Theatre Caravan
	18	Fri.	8:00	The Vienna Choir Boys
	19	Sat.	2:00	*Jack Frost Holiday Revue* — Poko Puppets
January	13	Wed.	8:00	Mark Russell
	16	Sat.	3:00	*The Music Man*
	16	Sat.	8:00	*The Music Man*
	20	Wed.	8:00	Russian National Orchestra*
February	10	Wed.	8:00	*Carmen* — New York City Opera Nat'l. Co.*
	13	Sat.	3:00	*Fiddler on the Roof*
	13	Sat.	8:00	*Fiddler on the Roof*
	16	Tue.	8:00	Royal New Zealand Ballet — *Coppélia**
	18	Thu.	8:00	Louisville Orchestra*
	20	Sat.	8:00	Big Band Salute to Glenn Miller
	21	Sun.	2:00	*Puss in Boots* — Mermaid Theatre of Nova Scotia
	28	Sun.	4:00	Mandy Patinkin (State Theatre Benefit)
March	2	Tue.	8:00	Philip Glass and the Philip Glass Ensemble
	6	Sat.	8:00	The Canadian Brass
	7	Sun.	3:00	Ballet Folclórico Nacional de México †
	16	Tue.	8:00	The Chieftains
	26	Fri.	8:00	*Porgy and Bess*
	27	Sat.	8:00	*Porgy and Bess*

* *pre-concert lecture at 7:00*
† *pre-concert lecture at 2:00*

For tickets or information, contact the State Theatre Box Office:
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State
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Fifth Anniversary
Season

Founded in 1815, the Handel & Haydn Society is the oldest continuously performing arts organization in the United States. From its beginning, the company has had a tradition of innovation, performing the American premieres of several Baroque and Classical works. H&H gave the first performance in America of Handel's *Messiah* in 1818, and has been performing the work annually since 1854. A leader in "historically informed performance," H&H is a premier chorus and period orchestra. With the finest period-instrument players from the United States and abroad, the ensemble performs the Baroque and Classical repertory on the instruments and with the techniques of the period, revealing music as it was meant to be heard. Under the direction of conductor Christopher Hogwood, the company has achieved national and international acclaim through recordings, national broadcasts, and sold-out performances at major national venues.

Chorus

Sopranos
Gail Abbey
Roberta Anderson
Marilyn Bulli
Jean Danton
Dale Edwards
Janice Giampa
Rachel Hersey
Silvia Irving
Sharon Kelley
Pamela Murray
Margaret O'Keefe
Anna Soranno

Altos
Susan Byers
Pamela Dellal
Johnson Flucker
Eleanor Kelley
Derek Lee Ragin
Susan Trout
Mary Ann Valaitis

Tenors
Martin Kelly
Phillip Kidd
Bruce Lancaster
Rockland Osgood
James Ruff
Mark Sprinkle
Noel Vazquez

Basses
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
John Holyoke
Mark McSweeney
Richard Morrison
David Murray
Donald Wilkinson

Orchestra

First Violins
Daniel Stepner, *concertmaster*
Julie Leven
Clayton Hoener
Anne Black
Judith Eissenberg
Kinloch Earle
Danielle Maddon
Mark Beaulieu

Second Violins
Linda Quan, *principal*
Lena Wong
Etsuko Sakakeeny
James Johnston
Anne-Marie Chubet
Barbara Englesberg

Violas
David Miller, *principal*
Laura Jeppesen
Barbara Wright
Scott Woolweaver

Cellos
Myron Lutzke, *principal*
Alice Robbins
Jan Pfeiffer

Basses
Michael Willens, *principal*
Thomas Coleman

Oboes
Stephen Hammer, *principal*
Marc Schachman
Joyce Alper
Lani Spahr

Bassoons
Dennis Godburn, *principal*
Andrew Schwartz

Trumpets
Dennis Alves, *principal*
Jesse Levine

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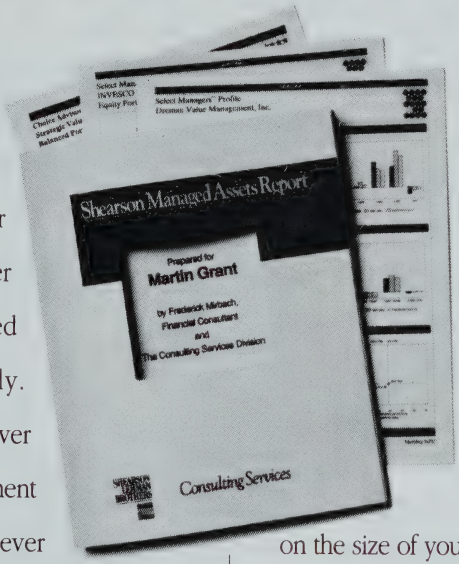

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State
T·H·E·A·T·R·E
New Brunswick
Fifth Anniversary
Season

Wednesday, December 16, 1992 - 8:00 p.m.

The Nebraska Theatre Caravan
in
Charles Dickens'

A CHRISTMAS CAROL

Adapted for the stage by Charles Jones
Original scenery and lighting design by James Othuse
Musical arrangements by John J. Bennett
Directed by Carl Beck
Assistant directed by Susan Baer Beck
Choreographed by Joanne Cady
Assisted by Roxanne Nielsen
Music directed by Jonathan D. Cole
Original costume designs by Tom Crisp and Kathryn Wilson
Additional costume designs by Denise Ervin and John Gergel

CAST (in order of speech)

Fred	Barton Blair
Jake	Ty Harwell
Nell	Dawn Timm
Ebenezer Scrooge	Matthew Kamprath
Bob Cratchit	Frank Robinson
The Baker	Phillipe Bernier
The Toyshop Keeper	Darrell George
Peter Cratchit	Mike Peterson
Belinda Cratchit	Kylie Walzak
Francis Cratchit	Collin Walzak
Tim Cratchit	Stacy Volz
Jacob Marley	Riley Clermont
Ghost of Christmas Past	Dianne Tack
Ebby (Scrooge as a boy)	Mike Peterson
Fan (his sister)	Kylie Walzak
Mr. Fezziwig	Phillipe Bernier
Mrs. Fezziwig	Dawn Timm
Young Scrooge	Eric Weiss
Belle Fezziwig	Anna Hudspeth
Ghost of Christmas Present	Riley Clermont
Mrs. Cratchit	Anne Kushner
Martha Cratchit	Charlotte Webb
Millie	Anna Hudspeth
Lucy	Annalee Boyd
Topper	Bradford Crews
Myrtle Crow	Dawn Timm
Mrs. Dilber	Dianne Tack
Boy with the Sled	Collin Walzak
The Baker's Wife	Susan Nickel
Ensemble	Chris Clegg Amy Jayne

The play begins in London on Christmas Eve, 1886.

The production is performed in two parts, with one intermission.

This performance is presented in partnership with The New York Times

Funding for this performance has been made possible in part by the New Jersey State Council on the Arts/Department of State.

Synopsis of Scenes and Songs

ACT I

Scene 1: A narrow street in the old City of London, Christmas Eve, 1886
"God Rest Ye, Merry Gentlemen,"
"Wassail"
Scene 2: Inside Scrooge's counting house
"God Rest Ye, Merry Gentlemen"
Scene 3: A London street, later that evening
"The Holly and the Ivy," "Doll Dance,"
"Sunny Bank" (also known as "I Saw Three Ships"), "Coventry Carol"
Scene 4: Scrooge's bedchamber
"Good King Wenceslaus"
Scene 5: A snowy wood outside the old schoolyard, 1836
"Away in a Manger"
Scene 6: Fezziwig's warehouse, 1845
"Dancing Day" (an English carol from the High Renaissance)
"Susanni" (A carol of German origin)
Scene 7: Scrooge's bedchamber
"O Come, O Come, Immanuel"

ACT II

Scene 1: Scrooge's bedchamber
"Boar's Head Carol"
Scene 2: Cratchit's home, 1886
"The Holly and the Ivy,"
"The Other Night"
Scene 3: Fred and Millie's home, 1886
"The Polka," "Greensleeves"
Scene 4: Christmas Yet to Come
Scene 5: Cratchit home, future years
Scene 6: Scrooge's bedchamber, Christmas morning, 1886
Scene 7: A London street, later that morning
"Doll Dance" (reprise),
"Good Christian Men, Rejoice,"
"Here We Come A-Wassailing"
Scene 8: Cratchit home, Christmas morning, 1886
"The Holly and the Ivy,"
"Here We Come A-Wassailing"

About the Artist

Matthew Kamprath (*Scrooge*) is making his sixth tour as Scrooge in the Nebraska Theatre Caravan's *A Christmas Carol*. He was trained at the University of Nebraska at Omaha and spent five years at the Emmy Gifford Children's Theatre as a staff artist/teacher. Matt is also a founding member of the Circle Theatre, Inc. and has traveled extensively with the Caravan as a Core Company member for four seasons, performing such roles as Henry in *The Fantasticks*, Magwitch in *Great Expectations*, the Chairman in *The Mystery of Edwin Drood*, and the Mad Hatter in *Alice: A Curious Adventure*. Among Matt's other acting credits are some of his favorites: George in *Who's Afraid of Virginia Woolf?*, Algernon in *The Importance of Being Earnest*, and Barney in *The Last of the Red Hot Lovers*.

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Messiah

Original English text taken from the Scriptures
by Charles Jennens

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God; Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 13)

Aria (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

Chorus
And the Glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

Recitative, accompanied (Bass I)
Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 67; Malachi III, 1)

Recitative (Bass I)
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

Recitative (Alto I)
Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah, VII, 14; Matthew I, 23)

Aria and Chorus (Alto I)
O Thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

Recitative, accompanied (Bass I)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah IX, 23)

Aria (Bass I)
The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

Chorus
For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

Pifa

Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

Arioso (Soprano)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

Recitative (Soprano)
And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (Luke II, 10-11)

Recitative, accompanied (Soprano)
And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

Chorus
Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

Aria (Soprano)
Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

Recitative (Contralto)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall come the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 56)

Aria (Contralto)
He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour, come unto Him all ye are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28-29)

Chorus
His yoke is easy, and His burthen is light. (Matthew XI, 30)

PART THE SECOND

Chorus
Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

Aria (Contralto)
He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (Isaiah LIII, 3: 16)

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 45)

Chorus
And with His stripes we are healed. (Isaiah LIII, 5)

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

Recitative, accompanied (Tenor)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

Chorus
He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (Psalm XXII, 8)

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Recitative, accompanied (Soprano)
Thy rebuke hath broken His heart; he is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

Arioso (Soprano)
Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

Recitative, accompanied (Soprano)
He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. (Isaiah LIII, 8)

Aria (Soprano)
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. (Psalm XVI, 10)

Chorus
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of Glory? The Lord of hosts: He is the King of glory. (Psalm XXV, 7-10)

Recitative (Tenor)
Unto which of the angels said He at any time, Thou art My Son, this day I have begotten Thee? (Hebrews I, 5)

Chorus
Let all the angels of God worship Him. (Hebrews I, 6)

Aria (Bass I)
Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

Chorus
The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

Duet and Chorus (Alto I and II)
How beautiful are the feet of Him that bring glad tidings of salvation, that saith unto Zion: Thy God reigneth! Break forth into joy glad tidings. (Romans X, 15)

Aria (Bass II)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 12)

Chorus
Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

Aria (Tenor)
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

Chorus
Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

PART THE THIRD

Aria (Soprano)
I know that my redeemer liveth, and that He shall stand at the latter day upon the earth: And tho' worms destroy His body, yet in my flesh I shall see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

Recitative, accompanied (Bass I)
Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

Aria (Bass I)
The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians XV, 52-54)

Recitative (Contralto)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

Duet (Alto II and Tenor)
O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

Aria (Contralto)
If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb forever and ever. (Revelation V, 12-13)

Chorus
Amen.

❑

One of the pleasures of a world premiere is the uncertainty of the event. Will the new work prove to be a magnificent addition to the artistic heritage of humanity, a total disaster, or something in between? Will the first audience justly evaluate a work's qualities, or will the listeners overrate or too easily dismiss the novelty of a piece? In retrospect, of course, it is easy to label the first performance of *Messiah* in Dublin on April 13, 1742, a great event deserving special commemoration when the new work reaches the age of a quarter-millennium. Yet, despite the success of the first performance, a number of years passed before it was clear that *Messiah* would turn out to be one of the most famous and best-loved compositions of all time, becoming an annual rite all over the English-speaking world and eventually everywhere else, too.

Messiah was a new sort of work for Handel, too, even in the realm of oratorio, to which he had recently and rather reluctantly turned after a string of failures in the opera house. For decades he had tried to win English audiences to the delights of Italian opera, with which he began his career in Germany, Italy, and finally England. He had enjoyed splendid successes and monumental failures, the latter partly owing to the high cost of operatic productions and the fees of the most famous Italian singers, but eventually to the fact that aristocratic audiences who paid for such things lost interest, while the middle-class audience had never found much enchantment from listening to dramas in an incomprehensible language.

The Rise of the English Oratorio

As early as 1718 Handel had composed dramatic works in English—the little pastoral gem *Acis and Galatea* and the somewhat more uneven *Esther*—though these were performed in private circumstances outside of London and had no effect on the musical life of the metropolis. But in 1732, after some disillusionment in the opera house, Handel brought out revised versions of both pieces, which attracted public interest for large-scale musical entertainments in the audience's own tongue. During the remainder of the decade his operas were often commercial failures, while audiences welcomed a slowly growing string of oratorios. It gradually became Handel's practice to produce his oratorios during the season of Lent, when stage performances with costumes and theatrical paraphernalia were banned by ecclesiastical authorities. The vacant theaters were thus available for unstaged musical performances.

The use of English texts enticed a much broader audience than the opera had succeeded in luring. Moreover, the plots usually came from the Hebrew scriptures, stories long familiar to the audiences and often comprehensible in modern political terms. The presence of a chorus, almost unknown in Italian opera, added particular musical interest, especially when it turned out that Handel was one of the great masters of choral writing.

Still, Handel tried again and again, in the face of rising costs and public apathy, to promote his beloved Italian opera. Then a stroke in the spring of 1737 partially crippled him and somewhat affected his powers of invention. The utter failure of *Serse* in the spring of 1738 caused him to turn to oratorio with a new focus, composing *Saul*, one of the great musical dramas in the English language. Even then opera remained in his

heart. He composed his final such work, *Deidamia*, in November 1740, which survived for just three performances the following January. Handel was in severe financial straits; newspapers reported that he was planning to leave England, apparently to go to a spa in Germany. An invitation to produce a season in Dublin was no doubt welcome after his recent failures in London.

Actually, Handel's plans for the 1741-42 season seem to have been uncertain for a long time. At this juncture he received from Charles Jennens, who had already written the librettos to *Saul* and *Belshazzar* (and possibly that for *Israel in Egypt* as well) a new oratorio text of quite a different kind—a collection of Biblical passages conceived not as a drama, with dialogue between characters, but rather as a contemplation on the prophetic foretelling of a Messiah and the effects of the Messiah's arrival and heavenly reign. In July 1741 Jennens wrote to a friend that Handel had no plans yet for the following season, "but I hope I shall perswade him to set another Scriptural Collection I have made for him, & perform it for his own Benefit in Passion Week. I hope he will lay out his whole Genius and Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject."

The composition of *Messiah* went at a miraculous pace. Handel told Jennens that he expected to take a year to set the text to music, but he actually completed the entire score in just 23 days of feverish composition, between August 22 and September 14, 1741, of which the last two days were used in "filling up" the details of the score that he had drafted, at almost improvisatory speed, in the preceding three weeks. The small orchestral ensemble called for—trumpets, drums, strings, and continuo—suggests the possibility that he may have originally intended the work for performance in a relatively out-of-the-way place like Dublin (for a London premiere, he would surely have included oboes and bassoons in his ensemble). In any case, he quickly turned from *Messiah* to the drafting of a more typical oratorio, *Samson*, with a larger orchestra and a dramatic subject. But he did not complete *Samson* in its final details before leaving for Ireland, and it remained unperformed until the following season.

The final plans for the Irish visit must have been completed rather suddenly. Jennens was certainly surprised to discover, when he returned to the city in November for his normal winter season "in town," that Handel had gone away: "It was with some mortification to me to hear that instead of performing [*Messiah*] here he was gone into Ireland with it."

The Dublin Premiere

Handel planned *Messiah* in such a way that it could be performed with only four soloists—one each of soprano, alto, tenor, and bass. This seems an obvious arrangement today, but the composer had never had such a cast in his previous oratorios in London. Since he had yet to book (or even hear) many of the singers who would be available in Dublin, he apparently composed the score without necessarily thinking of specific voices, a rather unusual procedure for him (though he was later to make changes and adjustments for the circumstances of specific performances).

Handel planned a subscription season in Dublin of six concerts, with two performances each of *L'Allegro*, *Acis and Galatea*, and *Esther* between late December and mid-February. The success of these prompted a second subscription series, ending on April 7, with perform-

ances of *Alexander's Feast* and an unstaged production of the opera *Imeneo*, as well as repetitions from the earlier series. By this time Handel was embarked on plans for the premiere of the new work, and already—as happened in every performance he gave to the end of his life—he offered it for charity:

> For Relief of the Prisoners in the several Gaols, and for the support of the Mercer's Hospital in Stephen's-street, and of the Charitable Infirmary on the Inns Quay, on Monday the 12th of April, will be performed at the Musick Hall in Fishamble Street, Mr. Handell's new Grand Oratorio call'd the Messiah, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertoes on the Organ, by Mr. Handell.

As it turned out, the performance took place a day later than the date mentioned in the announcement, preceded by an open rehearsal for ticket-holders on April 9; this aroused enormous enthusiasm for the piece. As the *Dublin Journal* reported on the 10th, it "was allowed by the greatest Judges to be the finest Composition of Musick that was ever heard."

Since the performance was designed to raise money for charity, it was desirable to sell as many tickets as possible. A special announcement to that end appeared in the *Dublin Journal*:

> The Stewards of the Charitable Musical Society request the Favour of the Ladies not to come with Hoops [in their dresses] this Day to the Musick Hall in Fishamble Street: The Gentlemen are desired to come without their Swords.

By this means, a hall designed to seat 600 actually accommodated 700 on the auspicious occasion.

Though designed for a possible cast of four soloists, Handel actually used seven on this first occasion, disposed like the singers in this evening's performance. We know that Handel reworked elements of *Messiah* on many occasions, often for specific singers, and that the music heard on April 13, 1742, is quite different from versions that became standardized in the published scores of a later century. The present performance, however, reconstructs, as best contemporary scholarship can do, the musical text of the work as heard by its first enraptured audience.

Handel's Legacy

Following Handel's death, the continuing—and growing—popularity of *Messiah* made Handel the most seriously misunderstood and misrepresented of all the great composers. The one-sided view of Handel progressed so far in the century after his death that a Victorian writer could claim "all Handel's fine Italian airs" to be "essentially of a sacred character," and even today we hear only a small fraction of his large output, with insufficient attention to the dramatic works, though we now realize at last that his essential inspiration was always human and dramatic, not sacred.

Messiah, then, remains unique, among the least typical of Handel's oratorios. Yet, though we may justifiably lament the fact that the other great oratorios have been eclipsed by it, there is no reason to bemoan the work's great popularity; it is consistently of a high level of musical inspiration. Divided into a symbolic three sections, *Messiah* tells no story in explicit dramatic terms, but rather provides a series of meditations on the prophecy and realization of God's plan for the redemption of mankind through the coming of the Messiah. Handel arranged his text as a series of "scenes" consisting of a recitative followed by an aria and then a chorus. The recitative explains a situation, to which an aria provides an individual lyrical response; the chorus then supplies the communal response of Christendom.

Each such "scene" is a self-contained harmonic unit in the overall plan.

From the magically simple minor-to-major shift at the end of the overture and the opening of the tenor's first recitative on the words "Comfort ye," the music overflows with wonderful imagery and nature-painting to mirror the text; at the same time the arias provide expressive interpretations of the meaning behind the texts—and display the imaginative powers of a composer who knew and loved the human voice as few have ever done. And the choruses provide the center of gravity; they include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. If Handel treats the solo voice with singular skill, he offers equally rich treasures in the intertwining of four parts, weaving the lines into delicate contrapuntal webs that suddenly coalesce into mighty blocks of hammering sound. *Messiah* offers example after example of music that will remain at the heart of the choral repertory as long as we continue to sing.

—Stephen Ledbetter

Stephen Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

❑

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"Cantate Domino canticum novum," BuxWV 12 — Dietrich Buxtehude (1637-1707)

"O Regem coeli" — Tomas Luis de Victoria (1548-1611)

Solo to be announced from stage

"Hebe deine Augen auf zu den Bergen," Trio from *Elijah*, Op. 70 — Felix Mendelssohn (1809-1847)

Short Pause

(We request the audience remain seated.)

Abu Hassan — Carl Maria von Weber (1786-1826)

Comic opera in one act

Intermission

Christmas Carols:

"Es ist ein Ros' entsprungen"
"Still, still"
"Maria durch ein Dornwald ging"
"Es wird scho glei dumpa"
"Es hat sich halt eröffnet"
"Angels We Have Heard on High"
"God Rest Ye, Merry Gentleman"
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Notes on the Program

Abu Hassan

— Carl Maria von Weber

Abu Hassan and his wife Fatima live in poverty in Baghdad. Unable to pay their debts to Omar, the money-lender, they try to obtain the Caliph's time-honored bounty for the burial expenses of poor deserving subjects. Each in turn pretends to be dead and sends the other to collect the money. It is clear to the Caliph and his wife that there is some trick being played, and they visit the couple, only to find both seemingly dead. The Caliph offers a reward of 1,000 gold pieces to anyone who can say which of the two died first. At this, Abu Hassan 'comes to life' and declares *he* did, and claims the reward.

All ends well: the Caliph is amused by Abu's barefaced effrontery and pardons him, even allowing him to claim the offered reward. The wicked Omar, who had taken advantage of Abu's 'death' to declare his love for Fatima, is held to his promise to forego Abu's debts.

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The group was founded by imperial decree on July 7, 1498 by the humanist Emperor Maximilian I to fulfill his wish to have choristers in the Imperial Chapel. From its inception, this organization has attracted the finest musicians in the west, including Mozart, Gluck, Schubert, Haydn, and Bruckner.

In 1918 it seemed the collapse of the Hapsburg dynasty and the dissolution of the Austro-Hungarian Empire would mean the end of the world-famous institution. Fortunately, Joseph Schnitt retained the chaplaincy of the Imperial Chapel and in 1924, encouraged by his friends, he decided to refound the boys choir. To ensure that the choristers received proper musical training a boarding school was established, despite enormous economic difficulties. What he began as an experiment grew to be an enormous success, and the Vienna Choir Boys, as they were now called, began to embark on concert tours around the world.

Those who wish to be considered for entry into the Vienna Choir Boys attend a special preparatory school, where they receive a thorough education with special attention paid to the theory and practice of singing as well as instruction on one musical instrument. At the examination, which the candidates take at the age of nine, musical ability is the decisive factor, irrespective of creed or social standing.

More often than not, two choirs are away at the same time, with each tour lasting an average of three months. On such a tour the 24 choristers are accompanied by a choirmaster, a tutor, and a nurse, who are entrusted with their care and welfare. Since their first United States tour in 1932, the Vienna Choir Boys have visited America no fewer than 46 times, have completed numerous tours of Asia — traveling as far as Japan — and have toured Australia. They have been received by innumerable heads of state and have had audiences with Popes Pius XI, Pius XII, and Paul VI. The time lost on concert tours is more than compensated for by an intensive program of study in classes that seldom exceed ten students.

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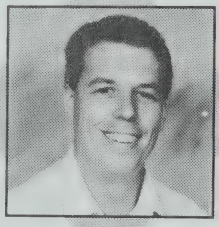

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State
T·H·E·A·T·R·E
New Brunswick
Fifth Anniversary
Season

Saturday, December 19, 1992 - 2:00 p.m.

Poko Productions

"JACK FROST HOLIDAY REVUE"

Conceived and Produced by
Larry Engler

Directed and Staged by
William Koch

Puppets and Masks Designed by
Randy Carfagno and Sal Denaro

Costumes Designed by
Barbara Sabel and Julie Schwolow

Twelve Days of Christmas Designed by
David Jones

Electrical Effects by
Jeffrey Deutsch

Little Red Rocket Hood and *The Three Little Pigs*

Book and Lyrics by
David Axelrod

Music and Arrangements by
Peter Howard

Sets and Properties by
John Scheffler

The performance includes an audience sing-along with the following songs:

Jingle Bells
Rudolph the Red-Nosed Reindeer
The Twelve Days of Christmas

in case you have forgotten:

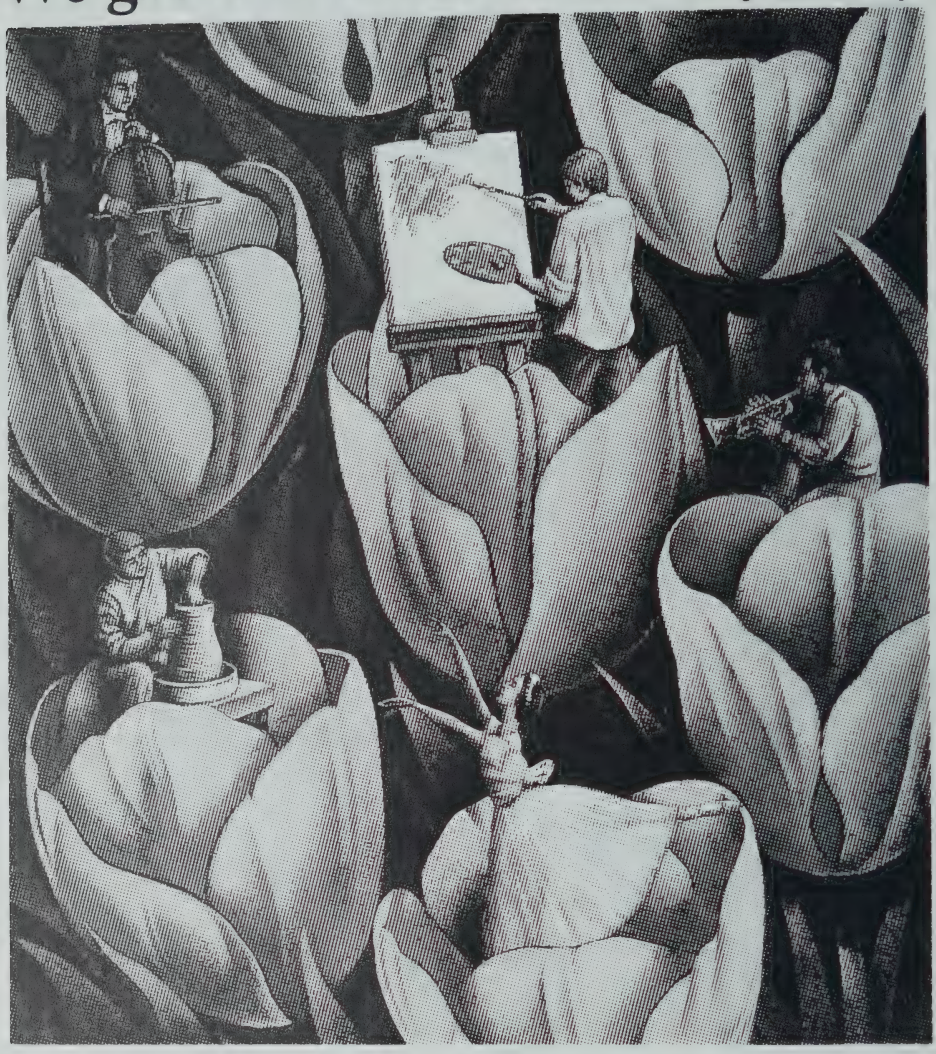
1 Partridge in a pear tree
2 Turtledoves
3 French hens
4 Calling birds
5 Golden Rings
6 Geese a-laying
7 Swans a-swimming
8 Maids a-milking
9 Ladies dancing
10 Lords a-leaping
11 Pipers piping
12 Drummers drumming

By exclusive arrangement with:
Beverly Perlman Arts Group
27 Collinwood Road
Maplewood, NJ 07040
(201) 763-1153

This performance is presented in partnership with The New York Times

Funding for this performance is made possible in part by the New Jersey State Council on the Arts/Department of State.

We grow the arts in New Jersey.



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Jack Frost Holiday Revue

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Frosty, Brick Pig ..... Rick Anderson
Invisible, Space Hunter, 12 Days ..... Preston Foerder
Frosty Boy, Red's Mother & Grandmother,
Straw Pig ..... Janet Sales
Jack Frost, Rudolph ..... Jerry Sheets
Invisible, 12 Days Deliveryman ..... Terry Burnett
Frosty Girl, Little Red Rocket Hood,
Wood Pig ..... Ami Almendrol
Space Wolf, B.B. Wolf,
Flying Through Space soloist ..... Garland Farwell

Stage Manager: Scott Pegg

THE VOICES

Little Red Rocket Hood ..... Ivy Austin
B.B. Wolf, Space Hunter ..... Leslie Feagan
Wood Pig, Mother, Grandmother ..... Kate Ingram
Straw Pig ..... Tad Ingram
Brick Pig, Space Wolf, Jack Frost ..... Robert Lydiard
Rudolph the Red-Nosed Reindeer ..... Todd Stockman

About the Artist

Larry Engler is the creator and director of **Poko Puppets, Inc.**, whose acclaimed live appearances have included those with the Philadelphia Orchestra and the Buffalo Philharmonic, and at the Detroit Institute, the Brooklyn Academy of Music, and Westbury Music Fair. Mr. Engler and Poko Puppets tour internationally from Atlanta to Alaska, San Juan to Singapore, and frequently appear on television, in commercials, and on film.

Mr. Engler, who apprenticed at a young age with numerous companies of renown (including the Bil Baird Marionettes and the Muppets), formed his own company while still in high school in 1966. His puppets immediately demonstrated their own special personality, one that is unique to Poko Puppets. They quickly became a recognized entity in the puppet world and are today an established name in the world of entertainment.

Television credits include appearances on *Wonderama, Romper Room, Midday Live,* and a one-year run on the ABC daytime serial *The Edge of Night*. Among various commercials and industrial films are those for the Sony Corporation, AT&T, Hershey Chocolate, Pepsi-Cola, Parke-Davis, Continental Baking, Johnson and Johnson, McGraw Hill, and the Prudential Insurance Company of America (the last in an award-winning series).

Mr. Engler is the co-author of the book *Making Puppets Come Alive*, which won awards from the American Library Association and the Puppeteers of America. In addition to extensive touring and performing, he presents his highly successful workshops across the country for schools and organizations including the Smithsonian Institution, the Museum of the City of New York, and New York University. He is a past president of the Puppetry Guild of Greater New York and a former member of the board of trustees of the Puppeteers of America.

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The New Brunswick Cultural Center extends its sincere appreciation to the following foundations, corporations, and individuals who have assisted the Center with contributions to its two Capital Campaigns. Their faith and generosity are gratefully acknowledged.

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Vol. 5, No. 4 December 1992

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For advertising information contact the advertising manager at (908) 247-7200.

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BOX OFFICE: 15 Livingston Avenue, New Brunswick, NJ 08901 (908) 246-7469 Hours: 10 AM-6 PM Monday-Saturday. Box Office walk-up hours are extended to a half-hour past curtain time on evenings when there is a performance. On Sundays when there is a performance, the Box Office is open for walk-up service from 12:00 PM.

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THE PHOTOGRAPHING or sound recording of any performance or the possession of any photographic or recording device inside the theater, without the written permission of the theater management, is prohibited by law.

RESTROOMS for men and women are located in the upper and lower lobbies of the theater.

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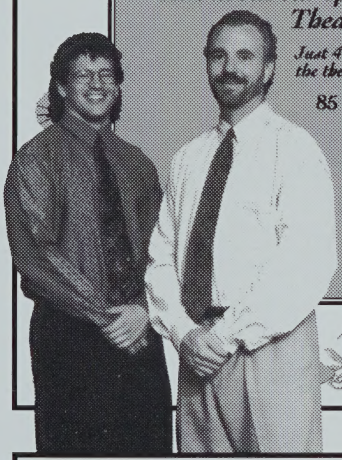

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